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The second is entitled, *To Quintus*.

Thou art an Atheist, *Quintus*, and a Wit,  
Think'st all was of self-moving Atoms made,  
Religion only for the Vulgar fit,  
Priests Rogues, and Preaching their deceitful Trade;  
Wilt drink, whore, fight, blaspheme, damn, curse and swear:  
Why wilt thou swear, by G——, if there be none?  
And if there be, thou shou'd'st his Vengeance fear:  
Methinks this Huffing might be let alone;  
'Tis thou art free, Mankind besides a Slave,  
And yet a Whore may lead thee by the Nose,  
A drunken Bottle, and a flatt'ring Knave,  
A mighty Prince, Slave to thy dear Son's Foes,  
Thy Lust, thy Rage, Ambition and thy Pride,  
He that serves G——, need nothing serve beside.

The above two sonnets must therefore be added to the meagre collection written between Milton and the Wartons.

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#### "YEOMAN'S SERVICE."

This phrase is very commonly used for "eminent" or "efficient service," and so the dictionaries explain it. It has been preserved, I suppose, in the current language by the passage in *Hamlet*, where the prince, explaining how he was able to forge letters as if from the Danish Chancery, says that his fair handwriting, of which he had been ashamed, on this occasion "did me yeoman's service." The commentators on Shakespeare, so far as I have consulted them, concur in the explanation, "eminent service," but give no instance of its use with that meaning.

I venture to think that this is not the correct explanation of the phrase. Yeoman's service was the feudal service to which a yeoman, or freeman below a knight, was held. It was below a knight's service, and above a villein's service. The knight was bound to assist his lord in war with arms, a horse, and a stipulated number of retainers: the yeoman, holding lands under a knight, was bound to attend him in war with bow and arrows. Chaucer's Yeman, in attendance on the Knight, shows the type.

"Yeoman's service," then, as used by Hamlet, I understand to mean not "eminent," but "humble but useful service," rendered him at a pinch by an art in itself despicable.

I am confirmed in this view by the fact that Shakespeare never uses "yeoman," but with a note of disparagement, as in contrast to a "gentleman."

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#### ENGLISH VERSIFICATION.

*English Verse, Specimens illustrating its principles and history.* Chosen and edited by RAYMOND M. ALDEN, Ph. D. Henry Holt & Company, New York, 1903. 16mo., pp. xiv + 459.

Books on English versification are numerous enough, it would seem, to satisfy every need, but somehow they all deal with the history of metrical forms and their classification, without paying much heed to the beginner's question about the rhetorical effectiveness of given forms for given purposes. Professor Alden's *English Verse* is doubly welcome, because it does try to answer this question about effectiveness, and because it furnishes in convenient, and for the most part undogmatic, arrangement, an unusual quantity of material for a book of its size. This material consists of illustrative passages in great number, arranged, for each point, in chronological order, and long enough to give a fair notion of what they illustrate. In addition to these illustrations, is a surprising number of brief comments by various critics, gathered (a sentence or two at a time) from a wide field, and most of them *obiter dicta* that would escape the ordinary student of versification. The references to dissertations and essays, while confessedly incomplete, are numerous enough to stimulate the curiosity and disturb the self-complacency of the student. Indeed, the chronological arrangement of the illustrations, and the number of references, form the chief value of the book to the beginner. It is, perhaps, to be regretted that the author has not expressed his own opinion more frequently and positively, for his modesty sometimes leads us to wonder if he has not trusted too implicitly to his authorities, and not enough to his own investigations.

Part I treats of Accent and Time, the Foot and the Verse, the Stanza, and Tone-Quality (Assonance, Alliteration, and Rime); Part II, of the more important forms, such as the Heroic Couplet,

Blank Verse, and the Sonnet; Part III, of the Time-Element in English Verse; and Part IV (of the Place and Function of the Metrical Element in English Poetry) consists of over twenty pages in fine print of extracts from a baker's dozen of writers from Aristotle to Gummere.

The following notes are meant as suggestions for a second edition.

P. 33. The line from Milton's Ode, "Can no more divine," is cited as "an instance of a verse truncated at the beginning—rare in modern English poetry." Professor Alden, like most others, assumes that truncated lines are trochaic, whereas from their structure they may be either trochaic or iambic, and (as the reviewer hopes sometime to show) are used most often in iambic measures.

On p. 76, it is reported of the stanza of the *In Memoriam*: "Tennyson is indeed said to have invented it for his own use, not knowing of its earlier appearances." In the *Memoir*, I, 305-6, Tennyson says: "And as for the metre of 'In Memoriam' I had no notion until 1880 that Lord Herbert of Cherbury had written his occasional verses in the same metre. I believed myself the originator of the metre until after 'In Memoriam' came out, when someone told me that Ben Jonson and Sir Philip Sidney had used it."

On p. 85, the reference to p. 106 should be to p. 111; and reference might also be made to p. 133.

On p. 94, to Milton's poem in rime royal stanza with concluding alexandrine, might be added Wordsworth's *Resolution and Independence* in 20 stanzas, written in 1802. The rime royal rime-scheme is found in four-beat lines in Carew's *In the Person of a Lady to her inconstant Lover* (1640); in four-beat anapests in Shelley's *On an icicle that clung to the grass of a grave*; and in 5524335 (ababbcc) in Suckling's *Unjust Decrees* (1646)—where the first stanza rimes abbcbe.

P. 97. Chaucer's ababbcbc stanza occurs in a 15th century French version of the *Debate between the Body and the Soul* (*Latin Poems attrib. to W. Mapes*, p. 310 f.).

P. 107. Even more interesting than Phineas Fletcher's curious stanza are Hood's *Plea of the Midsummer Fairies*, a Spenserian stanza with the ninth line a pentameter; and Shelley's *Lines written in Dejection*, where the first eight lines are four-beat, and the ninth is an alexandrine.

P. 132. The stanza quoted from *Ye Nutbrowne Maide* as showing "a somewhat complex system of internal rime" is only an aabccb stanza printed as a couplet.

In the section on the Sonnet, Professor Alden quotes Sharp's Ten Commandments of the Sonnet, number three of which says that a "rimed couplet at the close is allowable only when the form is the English or Shakespearian (p. 269)." Out of 1273 sonnets conforming to the Italian rime-scheme in the octave, 353, or 27.72 per cent, end the sestet with a couplet.

P. 280. 196 of Wordsworth's 519 sonnets rime abbaacca in the octave.

P. 282. Of Shelley's eleven sonnets, one (*To the Nile*) is regular in form (abbaabbacdcddee).

P. 286. Tennyson's sonnets number 30, not 19.

P. 291. Only three of the sonnets to *Delia* are Italian (Nos. 33 and 35, and No. 2 of the 'rejected' ones).

P. 293. The sonnets in Spenser's *Amoretti* number only 89 (in Grosart's ed., in Globe ed., 88); and only one (no. 8) is in the Surrey form, not 56. Although the Spenserian sonnet has "never been adopted by other poets," one of Constable's *Diana* sequence was Spenserian, and four of Daniel's to *Delia* (Nos. 20, 22, 32, 53); and three more show its influence (23 rimes ababcbcbdbddee; 25 rimes ababedcdedeff; and 51 rimes ababbcbcdedeff). See also Shakespeare's no. 55.

P. 294. Slight irregularities in the rime-schemes of Shakespeare's sonnets are also found in nos. 3, 6, 24, 29, 44, 45, 51, 90, 96, 97, 125, 133, 134, and 136.

Section V, on Odes, fails to mention Keats's Odes, even to explain their omission on account of their regular stanza form.

P. 360. 53 out of 55 ballades rime ababbcbc (which, by the way, may be either the origin of, or the development of, the *Monk's Tale* stanza).

P. 367. In addition to the ballade in 10-line stanzas, there is one in 9-line stanzas, by W. E. Henley (*Of Aspiration*); there are also a half-dozen variations in the rime-scheme of the 10-line stanzas, with envoys of either five or six lines, in all sorts of line-length. There are, too, at least three varieties of ballade in 11-line stanzas, and a curious one in a 12-line stanza, by W. E. Henley (*Of Truisms*).

The table illustrating the history of the Heroic Couplet is unfortunately based upon passages of only 100 lines for each author—too short to tell anything with reasonable certainty. Professor Mayor's table (*Chapters on Eng. Metre*, p. 208), based on passages of 200 lines each (which shows as great differences between Tennyson's own poems, for instance, as between Milton and Browning) should have shown the futility of basing general statements on such slight evidence. A count of the 3108 lines in the *Prologue* and *Knight's Tale*, gives 13.1 per cent. of run-on; of the 1622 lines in those of Waller's poems which are over 100 lines long, gives 15.78 per cent.; of the 2427 lines of Dryden's *Palamon and Arcite*, gives 11.74 per cent.; of 1954 lines in Pope (*Ess. on Crit., Windsor Forest, and Iliad I*) gives 8.90 per cent.; of the 2019 lines in Books I and II of *Endymion*, gives 52.30 per cent.; and of the 3036 lines of Books I to III of *Sordello*, gives 59.68 per cent. Professor Alden's results for Chaucer, Pope, and Keats are seriously misleading.

Of run-on couplets, there are, in the same passages, in Chaucer, 6 per cent.; in Waller, 1.6 per cent.; in Dryden, .074 per cent.; in Pope, .02 per cent.; in Keats, 28 per cent.; and in Browning, 28.7 per cent.

The figures for substitutions of feet can hardly be freed from the personal equation, even in the case of anapests. Dr. G. D. Brown's dissertation on *Syllabification and Accent in Paradise Lost* (Johns Hopkins University, 1901) shows pretty conclusively that we have in English a great many "unstable iambs," which may easily fit into either iambic or trochaic rhythms, and which are likely, to many, to make very good spondees, or pyrrhics.

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## OLD FRENCH LANGUAGE.

*Einführung in das Studium der Altfranzösischen Sprache. Zum Selbstunterricht für den Anfänger, von Dr. CARL VORETZSCH. Pp. xvi + 258. Halle, 1901.*

Of this little volume I believe it can be said that it fills a long felt want. Many excellent manuals of historical French Grammar have been

published, but it may be objected to most of them that they are too technical, not being written for beginners, and presuppose a previous training such as is not possessed by the average student entering upon the study of Old French. I make this statement based upon my own experience and observation.

Dr. Voretzsch has written this book primarily for beginners, wishing, as he says,

"dem anfänger ein buch in die hand zu geben, das wirklich nichts anderes voraussetzt als das latein und französisch, das er auf der schule gelernt hat, ein buch, das geeignet sein soll, ihn mit einer anzahl häufig gebrauchter wortformen und sonstiger eigentümlichkeiten des altfranzösischen vertraut zu machen, ihn in die grundbegriffe sowie in die haupttatsachen der sprachlichen entwickelung einzuführen und zum verständnis eines leichteren altfranzösischen textes anzuleiten."

The general plan of the work is set forth in the opening lines of the preface:

"Das vorliegende lehrbuch ist aus praktischen übungen hervorgegangen. Seine veröffentlichung verfolgt den zweck, dem anfänger, welchem sich solche elementare übungen nicht bieten, dieselbe zu ersetzen und ihm diejenigen kenntnisse mitzuteilen, vermöge deren er einer systematischen vorlesung über altfranzösische oder historische grammatik oder einer textinterpretation mit besserem verständnis zu folgen vermag als es ohne solche vorkenntnisse möglich wäre."

As material for carrying out this plan in detail, Dr. Voretzsch has taken vv. 1-258, 812-870 of the '*Pèlerinage de Charlemagne*' and has made the first thirty-one verses the subject of a thorough analysis, deriving therefrom and formulating rules covering all phases of the historical development of Old French. For this purpose the poem selected is admirably suited, standing as it does upon the threshold between the older stage of the language and the most flourishing period of its literature. By occasionally citing parallel Italian and Provençal forms a comparison between the various dialects is instituted and preparation made for entering into the broader field of Romance Philology.

Since the book is intended for such as are studying without the guidance of a teacher, thoroughness has been sought after throughout, but without going into minute details, which would be manifestly out of place in an elementary text-book. The method of presentation is a combination of